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But see the Madman rage down right
With furious looks, a ghastly sight.
Naked in chains bound he doth ly,
And roars amain, he knows not why?
Observe him: for as in a glass,
Thine angry portraiture it was.
His picture keep still in thy presence:
Twixt him and thee, there's no difference.

-- Robert Burton,
Square 7 from the
"Argument of the Frontispiece"
to The Anatomy of Melancholy

It was your Editor's firm intention to devote this entire issue to bibliographical material, to make up for the omission thereof in the previous issue. When, however, he had the good fortune to receive the text of the paper which had most impressed him at the 1953 meeting of MLA, he hurriedly arranged to alter his plan so as to include that paper as well as some of the projected bibliography. Added to that was a most interesting piece of correspondence bearing on the Steinberg-Wyatt controversy, and that too had to be included. The result is an unusually large issue which may put us even further "in the red" but in a good and worthy cause.

Professor Seyppel's paper is surely worthy of distribution to a larger audience than we can hope to reach. He tells us, however, that he has run into the usual response from scholarly publications that the paper is unacceptable because "it deals with Kafka less from the standpoint of literature and language than from that of psychology and anthropology." We profit from this narrowness of viewpoint and are proud to make this signal contribution to the growing body of studies dealing with Franz Kafka. It is published here in its entirety, without abridgement.

We also feel justifiable pride in the open-mindedness and scholarly spirit of Professor Erwin Steinberg in making available to us a letter from Leonard Woolf which, as he puts it, "undermines (his own) opinion" to some extent but does afford certain evidence as to the reading and conscious apprehension by Virginia Woolf of psychoanalytic material. With this communication the controversy will rest for the moment.

The Bibliography in this issue will reveal the enormity of the task of running down such material for publication here. We once more ask for some generous subscriber who will aid your Editor in doing a better and more thorough job in this field.

THE ANIMAL THEME AND TOTEMISM IN FRANZ KAFKA

i.

We are still a long way from understanding and appreciating Franz Kafka. The conclusive book on him has not yet been written and will not be written until all of his work has been published. Despite the great mass of essays on the author,[1] most of them very vague in nature, and Max Brod's reminiscences and interpretations, his world is thickly veiled. There is in particular one theme which has so far escaped accurate and detailed analysis: the animal theme. There are in his writings countless references to animals, human-animal comparisons, allusions to animal life, fables, and animal motifs; there are important works in which the human person has been transformed into an animal, or vice versa. There are hardly any stories in which Kafka did not include at least one significant reference to creatures of the animal kingdom. And we constantly wonder about their meaning and place in the writer's cosmos. What is, for example, the significance of such a story as "Die Verwandlung,"[2] in which Gregor Samsa wakes up one morning to find himself transformed into a vermin? And if we think we may perhaps have the meaning - why did Kafka choose an animal in order to express it? What was his relation to the animal kingdom?

At first, quite weighty indication of the import of the animal theme in Kafka's works we find in his diaries. One June 2, 1916, Kafka notes: "Aus 'Das Werden des Gottesglaubens' von N. Söderblom, Erzbischof von Upsala, ganz wissenschaftlich, ohne persönliche oder religiöse Teilnahme."[3] The Swedish cleric and anthropologist Nathan Söderblom had published the book to which the note refers in Germany in 1915. It is a well-known anthropological treatise on "primitive" religion[4] of Australian tribes and on the faith of such complex societies as the

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1. See "Franz Kafka: An American Bibliography," by Klaus W. Jonas (Bulletin of Bibliography, Sept.-April, 1952-1953); Franz Kafka, A Chronology and Bibliography, by Angel Flores (Bern Porter; Houlton, Maine, 1944); and The Kafka Problem, edited by Angel Flores (New York, New Directions, 1946), with 41 essays. The latest German publications are: Der Erzähler Franz Kafka, by Friedrich Beissner (Stuttgart; W. Kohlhammer Verlag, 1952); Die Theorie Kafkas, by Max Bense (Köln-Berlin; Verlag Kiepenheuer und Witsch, 1952); Franz Kafka, by H. S. Reiss (Heidelberg, 1952); and "Franz Kafkas Erzählformen," by C. Heselhaus (DVfLG, XXVI, 1952, 3). Cp. also, The Disinherited Mind, by E. Heller (Philadlphia, 1953).
2. Quotations are from Franz Kafka, Gesammelte Werke, edited by Max Brod (New York, Schocken Books, Vol. I-X, various years); "Die Verwandlung", to which we shall refer frequently, is in volume I (1946).
3. Tagebücher, p. 500 (1948).
4. Anthropologically, religion is really never "primitive" and has found very highly cultivated manifestations among the tribes of Australia, Africa, etc. It is important to note that Kafka's allusion to "primitive" religion, or our interpretations of him in the light of "primitive" religion, should not be misunderstood as in any way "primitive", or derogatory, in character, but rather as an inclination on the part of Kafka toward a more genuine and original religious life. Paul Goodman who refers briefly to totemism in his introduction to Die Verwandlung (New York; The Vanguard Press, 1946) says in this respect: "It canbe said without paradox that this theologian Kafka who in the spiritual spheres of a Kierkegaard was, I would argue, ultimately agnostic, was, nevertheless, a believer in the totemic religion of the primitive hordes. It is a truer religion", (Kafka's Prayer, New York; The Vanguard Press, 1947, p. 262).

ancient Chinese and Jewish civilizations. This book interested Kafka immensely, as the lengthy quotations from it in the writer's diary suggest, and it offers a clue to certain locked aspects of his work. Kafka has been interpreted from almost every possible angle, mainly however from the theological by Max Brod, and more recently from the psychoanalytical by Paul Goodman and Charles Neider, but also from the politico-social by Edwin Berry Burgum and the Protestant-existentialist by John Kelly,[5] yet never thoroughly from an anthropological viewpoint for which[6] it is also necessary to consult psychoanalytical sources on primitive religion. The book by Söderblom can assist us in this task. When Kafka read it, he was also deeply interested in the writings of Kierkegaard; and the entries following the notes on the Swedish anthropologist are concerned with themes from the Old Testament.

One thing stands out above any other in Kafka's quotations from Das Werden des Gottesglaubens: the phenomenon of totemism. The quotations are:[7]

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5. See Max Brod's various "Nachworte" and his book Franz Kafka, A Biography (New York; Schocken Books, 1947); Charles Neider is the author of the study The Frozen Sea (New York; Oxford University Press, 1948); for Burgum's and Kelly's contributions, see The Kafka Problem, pp. 298-318, and pp. 151-171.

6. In an eventual conclusive interpretation of Kafka it will, of course, be necessary to deal with this great writer on all four possible levels: the psychic level where many of the motifs have originated; the societal from which the fictional material has been taken, or the anthropological from which the animal theme has been borrowed; the theological which has given the work of Kafka its end purpose; and the artistic which is an end in itself. So far, Max Brod has issued only very general hints as to the meaning of Kafka's novels ("grace", etc. The psychoanalysts have dwelt exclusively, though with great merit, on the subjective significance of all major details. The simply social interpretations have fallen short most conspicuously. And the writers emphasizing the merely artistic point of view have apparently neglected all that is "behind" the literary word, which is much.

7. Tagebucher, p. 501. Here are, for comparison, the passages directly from Söderblom (here the second edition of 1926 is used; translated, like the first of 1915, by the Leipzig anthropologist Prof. Dr. R. Stübe; Leipzig; Hinrichs' sch Buchhandlung. The subtitle is: Untersuchungen über die Anfänge der Religion): "Dort wird erzählt, wie Eng-ai. . . Vieh vom Himmel an einem Lederriemen in den ersten Kraal herunterliess" (p. 93). "Er wird als ein mächtiger Medizinmann geschildert, der einst vom Westen kam, Menschen, Tiere, Bäume, Flussläufe, Gebirge machte, die heiligen Zeremonien einsetzte and bestimmte, aus welchem Klan ein Mitglied eines bestimmten anderen Klans sein Weib nehmen sollte, d.h. die festen Eheregeln einführte. Als er dort alles fertig gebracht hatte, ging er davon. Die Medizinmänner können an einem Baum oder Seil zu ihm hinaufsteigen und Kraft holen" (p. 94). "Auch Hügel, die aus der Ebene ragen, Baumstümpfe und alles, dessen Ursprung überhaupt einer Erklärung bedarf, sind von diesen Wesen (Vorfahren oder Urväter der Totemklane) verfertigt, die auch hier und da während ihren Wanderrungen die heiligen Tänze und Riten zum ersten Mal ausführten" (p. 95). "Nach den Unmatjera schufen die Menschen selbst in der Urzeit die Totemtiere durch die Ausübung von Zeremonien. Die heiligen Riten brachten also selbst den Gegenstand, auf den sie sich richten: das Totemgeschlecht hervor. Die Parallele ist wertvoll. Keine 'Urheber' im eigentlichen Sinn treten auf, die alten Menschen waren selbst ohne Unterschied Urheber Gotter " (p.95). "Die Bimbinga, nahe der Küste, kennen zwei Männer, welche in der Urzeit auf ihren Wanderungen Quellen, Waldungen und Zeremonien schufen" (p. 96). For further influences of Söderblom on Kafka, see also Tagebucher, p. 505 (sketch on negroes and ritual dance).

> Urgottheit der Mesai: wie er das erste Vieh vom Himmel an einel Lederriemen in den ersten Kraal hinunterlässt. Urgottheit einiger australischer Stämme: er kam als mächtiger Medizinmann vom Westen, machte Menschen, Tiere, Bäume, Flüsse, Gebirge, setzte die heiligen Zeremonien ein und bestimmte, aus welchem Clan ein Mitglied eines bestimmten anderen Clans sein Weib nehmen sollte. Als er fertig war, ging er davon. Die Medizinmänner konnen an einem Baum oder Seil zu ihm hinaufsteigen und Kraft holen. Bei andern: während ihrer schöpferischen Wandenrungen führten sie auch hie und da zum erstenmal die heiligen Tänze and Riten aus. Bei andern: die Menschen schufen selbst in der Urzeit die Totemtiere durch Ausübung der Zeremonien. Die heiligen Riten brachten also selbst den Gegenstand, auf den sie gerichtet sind, hervor. Die Bimbiga nahe der Küste kennen zwei Männer, welche in der Urzeit auf ihren Wanderungen Quellen, Waldungen und Zeremonien schufen.

We know now that Kafka was well informed on totemism in general and animal totemism in particular. Although he had written stories with animal themes before he read Söderblom ("Die Verwandlung" for instance was finished in 1912), the impact on Kafka of reading explicitly on totemism should not be underestimated; at least his acquaintance with totemism may have functioned as a confirmation that the human and the animal are related in a metaphysical and religious way.

ii.

There are four distinguishable major groups in Kafka's writings as far as the animal theme is concerned.

(1) A human being is transformed, or wishes to be transformed, into an animal, or an animal is transformed into a human being. "Die Verwandlung" is the most important example of this theme. Here, Gregor Samsa is transformed into, and dies as, a vermin. In "Hochzeitsvorbereitungen auf dem Lande," the here, Raban, wants to stay inbed and be changed into a bug in order to escape certain responsibilities. Dr. Bucephalus, the new advocate in "Der neue Advokat," was formerly the battle horse of Alexander the Great, as his name suggests.[8]

(2a) An animal allusion is made to suggest partial or complete identification of a human being with the animal. Since the following examples are taken from Kafka's diaries (and letters, 2b), they should have great weight as "confessional" indications and as a supplement to the references to the writer's literary works made above. In his diaries, we find among other allusions: "mich aus mir heraus zeitweilig gehört, wie das Winseln einer jungen Katze" (May 17/18, 1910, p. 14); "Einen Augenblick lang fühlte ich mich umpanzert" (February 21, 1911, p. 44), a

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8. Alexander appears also in other stories in which Kafka made use of his classical education, to which we shall have opportunity to refer later with regard to Oedipus. Alexander the Great, incidentally, was famous for his belief in dreams and dream interpretations, a fact which Freud mentions in his A General Introduction to Psychoanalysis (New York, 1938, pp. 77, 211). Kafka, as we know from his diaries, saw great significance in his dreams and often wrote them down. In fact, his whole work has occasionally been referred to as a dream, and many of his works and passages in his works can well be interpreted by psychoanalytical dream technique.

remark which reminds one of the "armor" of the vermin in "Die Verwandlung"; when Kafka speaks of his literary work (August 20, 1911, p. 60), he mentions his "fish-like feeling," as if to say that only "under water" (in his work) can he be happy; "Ich träumte heute von einem windhundartigen Esel," Kafka reports and he states that he did not like the donkey's narrow human feet (October 28, 1911, p.125). In these four odd cases we may perhaps speak of "reminiscences" of atavistic experiences, coming up, suddenly, from the unconscious to the conscious level of the mind, experiences which - as the psychologists assure us - are more vivid in us, mainly in the states of trance and dreams, than we are ordinarily inclined to believe. Kafka's artistic world was a dream world, and even when he referred consciously to the reality of the social world around him and his social relationships - as in the following cases - he was anything but "realistic" in the common meaning of the word, as for example when he reports: "Schon früher dachte ich daran, bei den Kanarienvögeln fällt es mir aber von neuem ein, ob ich nicht die Türe bis zu einem kleinen Spalte öffnen, schlangengleich ins Nebenzimmer kriechen und so auf dem Boden meine Schwestern und ihr Fräulein um Ruhe bitten sollte" (November 5, 1911, p. 141). Kafka was, like Proust, highly audio-sensitive, and here the singing of the canaries in the living room of the Kafka family in Prague reminds him of the possibility of creeping into that room and asking for quietude - like a snake, or like a vermin which, in "Die Verwandlung," does in fact creep and look into the family living-room. In another case of self-humiliation, the author confesses: "Im Grunde bin ich ein unfähiger, unwissender Mensch, der gerade imstande wäre, in einer Hundehütte zu hocken, hinauszuspringen, wenn ihm Frass gereicht wird, and zurückzuspringen, wenn er es verschlungen hat" (November 18, 1913, p. 329). The next day, he notes: "Ich bin wirklich wie ein verlorenes Schaf in der Nacht und im Gebirge oder wie ein Schaf, das diesem Schaf nachläuft. So verloren zu sein und nicht die Kraft haben, es zu beklagen." Kafka splits himself in two, as in other instances quoted above, as if to indicate that he has, at times, lost control over his mind and that one ego chases the other ego in moments of extreme non-orientation, or even depersonalization, and despair. Of the first beginnings of his absorbing unhappiness, the writer says in retrospect: "Sie kamen angeflogen wie Fliegen und wären so leicht wie sie zu vertreiben gewesen" (January 21, 1922, p. 562). But like the Erinyes, snaky-haired avengers of murder and inflictors of madness, and like a conscience troubled with guilt and inferiority, Kafka's flies - like the flies of Orestes in Sartre's Les Mouches - came neither accidentally nor actually from outside; they were born in the writer's soul and continued to pursue his soul until it yielded to a form of madness and punishment. For Kafka's problem was the feeling of profound guilt which he derived from his father's superiority, as we shall see. The author, well read in Greek, Hebrew, and German mythology, probed deeply in his own modern mythology and symbolism. On October 7, 1915, we find, e.g., the following strange allusion: "Als Hinkender die Gerti erschreckt, das Schreckliche des Pferdefusses" (p. 484). The devil's hoff means, of course, sin, a symbol which Kleist used so effectively in Der Zerbrochene Krug. We have here, also, for the first time an indication of Kafka's tendency to act and imitate, with a deeper meaning behind the mere process of imitation - a feature which we have occasion to deal with extensively further in this paper.

(2b) In his letters to Milena,[9] the woman Kafka loved unhappily in his later years and who was a much more domineering person than the fragile author, he again compares himself with animals in very humiliating forms, e.g.: "es ist nur

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9. Briefe an Milena, edited by Willy Haas (New York, Schocken Books, 1952).

das, dass man diesen schmalen Weg aus der dunklen Wohnung hinaus zu Dir mit solcher Freude gegraben hat und dass sich allmahlich alles, was man ist, mit hineingeworfen hat in diesen vielleicht...zu Dir führenden Gang, der aber plötzlich statt an Dich an den undurchdringlichen Stein Bitte-fahre-nicht stösst, so dass man jetzt wieder mit allem, was man ist, diesen Gang, den man so schnell gegraben hat, langsam zurückwandern und zuschütten muss. ...Am Ende macht man schon wieder neue Gänge, man, alter Maulwurf" (pp. 164-165). His relations to Milena were blocked by various unfavorable circumstances, upon which the preceding and the following letters reflect in regard to the couple's geographical separation and, in the letter after that, in regard to Milena's husband. "Die Voraussetzung der 7 Stunden ist allerdings, dass ich die Nacht vorher (keine leichte Aufgabe) ein wenig geschlafen habe, sonst hast Du vor Dir nur ein armes krankes Tier" (p. 185). And: "In der Atmosphäre Deines Zusammenlebens mit ihm bin ich wirklich nur die Maus im 'grossen Haushalt', der man höchstens einmal im Jahr erlauben kann, offen quer über den Teppich zu laufen" (p. 117). In another of these strange, masochistic, very untraditional "billets-doux," Kafka comments on, and complains about, his unsatisfactory situation in life: "Warum kann man sich nicht damit abfinden, dass in dieser ganz besonderen, hinhaltend selbstmörderischen Spannung zu leben das Richtige ist..., sondern lockert sie mutwillig, fährt aus ihr hinaus wie ein unvernünftiges Tier (und liebt gar noch wie ein Tier diese Unvernunft)" (p.209). Like a fixed idea, the beast dwells in Kafka's thoughts. It is as if an obsession has taken possession of a mind reared in civilization but incapable of excaping a compelling preoccupation with nature uncivilized. "Milena," Kafka breaks out, "...bin ich ein so böses Tier, böse gegen mich und genau so böse genen dich...?" He answers: "Es ist etwa so: ich, Waldtier, war ja damals kaum im Wald, lag irgendwo in einer schmutzigen Grube..., da sah ich Dich draussen im Freien,...ich duckte mich bei Dir nieder,... aber im Grunde war ich doch nur das Tier, gehörte doch nur in den Wald..." And he concludes: "wirklich wie ein irregegangenes Tier" (pp. 223-224). The animal from the wood which bows and scrapes like a stray dog... Self-humiliation here reaches a point wich passes over into self-flagellation,[10] which seems in Kafka's case just as metaphysically conditioned as, for example, in the medieval flagellant's case; for there is, along with a masochistic pleasure in pain, a sad happiness which arises from the wish to go back to the state of the sub- or unconscious, to that country from which no traveller returns. "Den Tod wollen, die Schmerzen aber nicht, das ist ein schlechtes Zeichen. Sonst aber kann man den Tod wagen. Man ist eben als biblische Taube ausgeschickt worden, hat nichts Grünes gefunden und schlüpft nun wieder in die dunkle Arche" (p. 235). Pain should be endured as Kafka did endure it; only when this has been accomplished, then one may go a step further, because it is only then after one has proven himself capable of enduring pain that he may take his own life. Otherwise, without first enduring pain, free death would not be free but an act of cowardice and superficial escape. To endure life, however, also means to endure - anti-Semitism. "Das Heldentum, das darin besteht, doch zu bleiben in Prague, despite anti-Semitism ist jenes der Schaben, die auch nicht aus dem Badezimmer auszurotten sind" (p. 240).

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10. For flagellations, see also Der Prozess, Chapter V ("Der Prugler"), and "In der Strafkolonie."

(3) Animals as obvious symbols[11] (of course, the symbolic character of animals in Kafka's works is always obvious, but sometimes they have, in addition, human features, whereas in other instances they have none and function solely as symbols). In "In unserer Synagoge," the little animal seems to indicate the deity. "Der Riesenmaulwurf," another example of the motif of the mole, again serves only as a pretext for a lengthy discussion on our most vital, yet "camouflaged" subject: religion. A mole-like creature dwells in the underground passages of the story "Der Bau." The meaning here, as in other transformations, seems to be clear: Kafka chose the animal to point out his, or his creature's, wish for complete isolation. The mole, in any case, slowly evolves as something like a leitmotif. Another animal which we encounter quite often in the writer is the horse. There is, besides Alexander's battle horse, a horse in "Ein Landarzt" which dies the night before the doctor has an urgent visit to make and which is mysteriously replaced by two new horses; they cover the distance to the patient miraculously fast and the distance home equally miraculously slowly. In the sketch "Der Aufbruch" it is the horse which leads the hero "away from here," and it is simply this "away from here" which is described as the man's goal.[12] That this goal might be death, is easily possible though Kafka remains obscure here as well as in other cases.

(4) References to creatures which indicate the special significance Kafka attributes to them. In his diaries, the author quotes from a letter of Lowy to his (Lowy's) father: "Wenn ich nach Warschau komme, werde ich in meinen europäischen Kleidern zwischen euch herumgehn wie 'eine Spinne vor den Augen, wie ein Trauernder unter Brautleuten'" (November 22, 1911, p. 172). Apart from the fact that Kafka liked to contrast the Western Jews with the Eastern Jews, there is no special reason here why he should quote this particular passage unless he took

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11. Speaking of animal symbols, the name Kafka, or Kavka, means in CZech "jackdaw", and the jackdaw was used as an emblem at Franz Kafka's father's store in Prague, always pointing out to young Kafka the symbolic significance of names and animals. As far as the abundant name-symbolism in the writer's work is concerned - and I venture to say that there is hardly any name in Kafka's creations which does not have a special meaning - a few examples related to our subject will suffice. The man in "Hochzeitsvorbereitungen" who wishes to be a bug is called Raban which reminds us of the German "Rabe" ("raven") or, by association, of "Dohle" ("jackdaw"). Raban, like Samsa in "Die Verwandlung" or Kalda in "Erinnerungen an die Kaldabahn," has as many letters as Kafka; they all have the same a-vowel twice and three consonants in addition. In his diary, Kafka says: "Georg [in "Das Urteil"] hat so viel Buchstaben wie Franz... [Bende of Bendemann] aber hat ebenso viele Buchstaben wie Kafka und der Vokal e wiederholt sich an den gleichen Stellen wie der Vokal a in Kafka" (February 11, 1913, p. 297). Gregor (Samsa) sounds like a variation of Georg (Bendemann). All these phenomena point significantly to the "autobiographical" or "confessional" quality of Kafka's work.

12. Very often, especially however in the case of "Ein Landarzt", one is reminded of the horse motif and horse symbolism in Der Tote Tag by the symbolist Ernst Barlach who wrote the play in 1912. - Other symbolic works by Kafka are: "Forschungen eines Hundes," "Der Geier," "Josephine, Die Sängerin, oder das Volk der Mäuse," "Ein Bericht für eine Akademie," "Schakale und Araber," "Eine Kreuzung," "Kleine Fabel," etc.

special pleasure in the way those relations were expressed.[13] Then our author relates an incident of a soldier who, in World War I, returns from the front: "Geschichte vom Maulwurf, der im Schützengraben unter ihm bohrte und den er für ein göttliches Zeichen ansah, von dort wegzurücken. Kaum war er fort, traf ein Schuss einen Soldaten, der ihm nachgekrochen war und sich jetzt über dem Maulwurf befand" (November 4, 1914, p. 442). The story of the giant mole, mentioned above, serves very well as a commentary here, and we see Kafka's own spiritual beliefs, his own "primitive" religion crop up between the lines of his diary. Again the mole! The rôle of this animal can hardly any longer be considered accidental in the writer's work. On October 7, 1915, we have an entry which reminds us strongly of Nietzsche: "Gestern in der Niklasstrasse ein gestürztes Pferd mit blutigem Knie. Ich schaue weg und mache unbeherrscht Grimassen am hellen Tag" (p. 484).[14] Nietzsche, more advanced in his mental illness than Kafka in his poor physical and nervous condition, fell weeping around the horse's neck (in Turin), whereas Kafka tried to overcome his sympathy with the suffering creature by looking away and finding something like an abreaction in making grimaces. Sympathy, a storng inclination toward identification with someone suffering, was always one of Kafka's main emotions; Max Brod has told us of many instances of the writer's sympathy with people suffering in war, or famine, and especially with those who came for help to the insurance company in Prague for wich Kafka worked.[15]

iii.

That Kafka was always a thorough and immensely accurate observer of life around him - a fact with which it is convenient to start our interpretation of the initial and eventual impact of the animal on Kafka - has been stated repeatedly and canbe verified by simply looking at the work of our writer.[16] His style was always classically clear, often even pedantic because of a mass of detail. How discerning a man the hypersensitive German-Jewish writer was, is illustrated by the following two passages from his diary which we choose for

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13. The association "Spinne"-"Trauernder" is not surprising for anyone who is acquainted with superstition in Germany in relation to spiders; just think of the proverb: "Spinne am Morgen, bringt Kummer und Sorgen."

14. The directly preceding as well as following remarks, by the way, with their references to insomnia, head-aches, cold, dullness, bad nerves, absent-mindedness, inability to work, etc. make perfect parallels to the constant complaints of Nietzsche, not the least important of which is the entry on the "clubfoot" (devil's hoof); see our Kleist-comparison above.

15. All these quotations could be easily continued. Cp. "Blumenfeld, ein alterer Junggeselle," Der Prozess (the cat), the snake in the story of the "Great Madame" (Tagebücher, August 4, 1917, pp. 525-526) and the snake-allusions in Das Schloss (1946, p. 30), rats in "Erinnerung an die Kaldabahn" und "Der Nachbar", a sparrow in the Milena letters (p. 75), the stories "Der Schlag ans Hoftor," "Zum Nachdenken für Herrenreiter," and the sketch "Fürsprecher," etc., etc.

16. Apart from observing intently the outside, Kafka felt an "Unentrinnbare Verpflichtung zur Selbstbeobachtung" (Tagebücher, November 7, 1921, p. 550).

their references to animals. "Ein Teil der Niklasstrasse und die ganze Brücke dreht sich gerührt nach einem Rund um, der laut bellend ein Automobil der Rettungsgesellschaft begleitet. Bis der Hund plötzlich ablässt, umkehrt und sich als ein gewöhnlicher fremder Hund zeigt, der mit der Verfolgung des Wagens nichts Besonderes meinte" (May 27, 1912, p. 279). And the other impressionist note: "Wie von zwei Pferden im Lauf das eine den Kopf für sich und aus dem Lauf heraus senkt und gegen sich mit der ganzen Mähne schüttelt, dann ihn aufrichtet und jetzt erst, scheinbar gesünder, den Lauf wieder aufnimmt, den es eigentlich nicht unterbrochen hat" (June 6, 1912, pp. 279-280). Observation, however, for Kafka is more than just a value in itself; it is coupled with a fascination in the thing observed, and there is, of course, the pleasure of the artist in life around him. Kafka's sight, we know, was better developed than his hearing; it was perhaps the most appreciative of his senses. The theater was quite naturally closer to him than music. He was a "seer" in the double meaning of the word, and Neider even calls him, in psychoanalytic fashion, a "voyeur". His art was vision and observation. He admired Goethe, "den Augenmenschen," but could not tell a modern operetta from a classical symphony. Light struck him more deeply than sound, sound was more or less noise and consequently caused dismay.

Accordingly, Kafka, the observer, was a superb imitator. His vision led him to the art of the stage, as critic and spectator, and to imitation. He kept imitation and acting apart, however, saying, "Mein Nachahmungstrieb hat nichts Schauspielerisches" (Tagebücher, December 30, 1911, p. 219). His technique, or magic gift, of imitation had little artistic meaning as such; rather, it was a psychic phenomenon which drove simply toward full absorption of the imitated object. He defines it as immensely "striking" and claims that there is no room left in his mind to observe this process of imitation.[17] An actor, we know, is able to control himself while on the stage and acting; he is never fully in trance. Kafka, on the other hand, is in a trance when he imitates and remembers only later what has happened. Thus, imitation for the writer is a magic act. In this act, Kafka is substituted by the imitated object. This process goes beyond rational understanding and must be called demonic. We can only comprehend it in the writer's own description of the process, as in the numerous examples given here when Kafka speaks of himself as being an animal. This power of imitation is at the same time an obsession, a compulsion "neurosis" and beyond Kafka's own power of control. It is his "fate". It is, anyway, completely "inner" so that, as the author tells us in his diaries, nobody may even notice it (p. 219). He points out: "Das fremde Wesen muss dann in mir so deutlich und unsichtbar sein wie das Versteckte in einem Vexierbild, in dem man auch niemals etwas finden würde, wenn man nicht wüsste, dass es drin steckt" (Setpember 30, 1911, p. 71). "The other being"- another man or an animal - in Kafka splits the author in two, both in his life and his work. In his work, we have all the various "picture puzzles" in which an animal occupies the central place but is obviously not the central theme: they contain, just like a "Vexierbild", another and more meaningful theme within themselves. Kafka's art is, once recognized as such, a penetrating light in darkness: it illuminates our whole world of human relations. But this light will only shine when it is struck by our light of understanding, just as figures and hands on wrist-watches will only tell the time when exposed to light. In other words: one has to look for the human character in the "picture puzzle" of the vermin in such a story as "Die Verwandlung" in order to "know" what the author "means."

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17. "dass in meinem Innern gar kein Platz bleibt, diese Nachahmung zu beobachten and zu konstatieren, sondern dass ich sie erst in der Erinnerung vorfinde. Hier ist aber auch die Nachahmung so vollkommen und ersetzt mit einem Sprung and fall mich selbst, dass sie auf der Bühne, unter der Voraussetzung, dass sie überhaupt augenscheinlich gemacht werden könnte, unerträglich wäre" (December 30,191 p. 219).

The vermin, in all his helplessness, attracts our sympathy, just as it attracted Kafka's. For him it was an outlet of his emotions and ideas. Constantly, while wondering about the author's intentions in his animal comparisons, we feel sorry for him, the poor dog of Milena, for him, the ugly, old vermin, the humiliated beast. Kafka's own sympathy was oriented in the same direction: toward the beast. To have "sym"pathy ("Mit"gefühl, "Mit"leid) with somebody or something is a strong hint inherent in the language on how we reach out for, and live and feel with, other beings; on how we identify ourselves with them in their sufferings and humiliations; on how we share their troubles in the underlying hope not to be alone when we are struck by misfortune. Sympathy, too, is an act of - moral - imitation. The more an individual suffers pain himself, as Kafka did both psychologically in relation to his family and social environment and physically in his illness, the more he is inclined to look around for comradeship in his distress.[18] Kafka actually transformed himself into, and identified himself with, the animal, the object of his sympathy, wishing for the sympathy of his object - perhaps even ours, for we know that the author despite his outward frigidity, his pride, and lonely heroism wanted to hear an echo of his cries of pain. He left his unpublished works for Max Brod to destroy - he did not destroy them himself and perhaps did not even want them destroyed, for he wanted an echo in us.

We, however, we modern adults, have lost, to a very great extent at least, the power to listen and echo. We have lost the sympathetic understanding of our environment in which the child and "primitive" man excel. Only in the artist, in a Kafka, have sympathetic understanding and imitation of, as well as identification with, objects around us - the animals - been preserved. It is the artist who exhibits features which are typical of children and "primitive" man: naivete and spontaneity, and who defies conventionality, "common sense," and conformity. It is the child in the artist which makes him what he is. The child has the original "vision" and is closer to all the things in human environment. Kafka is the child among art's children. His "infantilism" [19] is another link in our chain of relations between thewriter and the animal.

Kafka was not "adult" enough to look down upon the so-called "lower" creatures. He had a sincere awe of the beasts around us, and he considered himself essentially on the same level with them, very closely related - not through evolution, that poor man's religion, but through common destiny. His "holy innocence," his untroubled eye could not perceive any unabridgeable gulf between himself and the brute. When he humiliated himself by comparison with a dog or a mouse, then only by inversion: in the eyes of other persons, not in his own. In this respect, he was wholly - holy - "unmodern," "unscientific," "unrealistic." The animal was not created to be slaughtered, dissected, or exploited. In short, Kafka was the great naive child who was so much wiser than the adult because so much more intimate with nature.

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18. We have a remarkable proof of Kafka's interest in the workings of the Unconscious and of primitive religion, in relation to pain, and a fine hint as to his own "primitive religion" in his diary: "Mit primitivem Blick gesehen, ist die eigentliche, unwidersprechliche, durch nichts ausserhalb...gestörte Wahrheit nur der körperliche Schmerz. Merkwürdig, dass nicht der Gott des Schmerzes der Hauptgott der ersten Religionen war (sondern vielleicht erst der späteren). Jedem Kranken sein H ausgott, dem Lungenkranken der Gott des Erstickens. Wie kann man sein Herankommen ertragen, wenn man nicht an ihm Anteil hat noch vor der schrecklichen Vereinigung?" (February 1, 1922, p. 569).

19. Cp. Max Brod's "Infantilismus Kleist und Kafka," in Literarische Welt, July 15, 1927 (quoted from Angel Flores, A Chronology and Bibliography). See also Kafka's Tagebücher (January 24, 1922, p. 561) where the author refers to his "childish" behavior.

Born in the city, Kafka was nevertheless - or consequently - always in love with nature and the animal in it. He cherished the natural, healthy "animal" outdoor life, and tried vegetarianism and nudism. Vegetarianism in particular with its religious aspects besides its medical ones [20] brings us another step closer to a solution of the animal "picture puzzle": The animal was in many ways sacred to our writer, and when he had to eat - kill - it then it was not without grave reflections upon its consequences.

In his ethical-religious radicalism and insistence on a "clean" life, Kafka was led close to despair in a world full of strife, corruption, and injustice. His high ideals brought about a state of mind which, experiencing crime all around him in peace and war, showed symptoms of a dangerous split. The idealistic infant Kafka in a world of degenerated infantilism had necessarily to suffer. This was his individual condition sine qua non. He was constantly aware of it. He tried to escape civilization and seek refuge in animal's nature, but was not strong enough to go around nude in a nudist colony. Despite his fascination for technical inventions, his nervous system revolted against technology and succumbed to bureaucratic pressures: he loved planes and wrote a newspaper article about one of the first flights, yet he had to put cotton in his ears because he could not stand noise. The speechless animal was more like himself than the noisy machine. He saw himself persecuted by his fellow man and attempted to retire into his mind - or the animal within it - but it was too fragile to shelter all of Kafka's complex personality.[21] He built himself a world within a world, created animals within man, but it could not last. He introverted, but death was right in the pit of his own mind. "Der Wunsch nach besinnungs loser Einsamkeit. Nur mir gegenübergestellt sein," he exclaimed (Tagebücher, July 1, 1913, p. 306). In the animals of his stories that is just what happened: they are his "unconscious" solitude in the very meaning of the word, they may even mean death.[22] Kafka separated himself completely from the outside, going inside where he "found" the animal. He continued, as an artist, to communicate with the world, but only like a mole from its burrow. Eventually, sick of a world for which he was not made, the burrow became his world and he the mole. The mole, we remember with a sense of surprise and terror, is as good as blind. Kafka, the seer, the writer of light and sight, decided to transform himself into the subterranean animal living in night and darkness. But even the ancient seers were not seldom blind, and Oedipus blinded himself as a form of punishment for inescapable guilt, a guilt which was also Kafka's.

Kafka's separation from the world was due to, and increased further, his obvious schizophrenic attacks. His references to possible, or existing, insanity are legion.[23] Here is a statement on a certain pathological "self-observation": "Wie fern sind mir zum Beispiel die Armmuskeln" (Tagebücher, February 21, 1911, p. 44). We are suddenly struck with the symptom of schizophrenia. Or: "Jetzt abend, nachdem ich von sechs Uhr früh an gelernt habe, bemerkte ich, wie meine linke Hand die rechte schon ein Weilchen lang aus Mitleid bei den Fingern umfasst hielt" (November 16, 1911, p. 162).[24] And then: "Er hat Durst und ist von der Quelle nur durch ein Gebüsch getrennt. Er ist aber zweigeteilt, ein Teil übersieht das Ganze, sieht, dass er hier steht und die Quelle daneben ist,

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20. Kafka was probably aware early in his life of the phenomenon of "unclean" meat through his Jewish upbringing.
21. Goodman says Kafka was in a state of "persecutory paranoia."
22. See also Tagebücher, pp. 311, 317 ("Ich werde mich bis zur Besinnungslosigkeit von allen absperren. Mit allen mich verfeinden, mit niemandem reden"), 552 etc.
23. Tagebücher, pp. 311, 450, 484, 553, 558, 570; "Er", vol. V, p. 280, etc.
24. One is vividly reminded of a similar experience which Rilke records in his Malte Laurids Brigge when he speaks of his early youth.

ein zweiter Teil aber merkt nichts, hat hochstens eine Ahnung dessen, da der erste Teil alles sieht. Da er aber nichts merkt, kann er nicht trinken" (Er", vol. V, p. 286). The ego is split. Kafka, "he," the sheep in the mountains is lost and wishes to drink; the other Kafka, the other "he," the other sheep is not there, or is chasing after the lost one. Since the other "he," or sheep, knows little, if anything, of what the lost one knows, "he" must die of thirst...

In the animal, Kafka found a retreat, but no happiness. He gained a new body through schizophrenic "cell-proliferation," but did not lose his old mentality - half animal add half man; like the centaur, he dwelt in the mountains of his imagination. He was sick of mind and limb, yet of artistic "health." There grew a fission-fungus in him breaking him in two parts, each of which grew into a complete organism: man and animal. There is Kafka, the centaur, the great "Vexierbild."

iv.

This "fission-fungus," we must admit, was an effect and not a cuase. Kafka's works were as little due to it alone as to his power of empirical observation, sympathetic imitation and identification, or to his creative infantilism alone. they must still be considered as means and mechanism of the author's writing - as a necessary condition, but not more. At the bottom we expect something else.

Why, we must ask, has Gregor Samsa, in "Die Verwandlung," been transformed into a vermin? Because Kafka, the writer, cherished animals? Because he was an able observer and imitator? Because he considered himself but an animal of a somewhat "higher" species? Because he suffered of a compulsion neurosis to see himself in animal shape?

Let us have a closer look at the story of the metamorphosis. Gregor Samsa, the young salesman, has made good in business where his aging father has failed. This cannot last without a conflict between the two. In addition, Gregor is at the stage where he is ready to find a wife.[25] There is, then, the generation problem "father-son," the old split within the family with the mother torn between her husband and her son. This is the basic situation when Gregor wakes up to find himself split: physically he has become a vermin, mentally he has remained human. Looking at Kafka himself - Gregor Samsa alias Franz Kafka - we find the same constellation; the relations between his father and himself were badly strained, with the mother in the middle and the sisters as a group by itself. There is also a sister in Gregor's case hinting at his sexual maturity (and hers). In both the Kafka and Samsa household, we observe a great deal of tension; in fact, Gregor's father is even ready to give the vermin a deadly blow, and only when the vermin has finally died a "natural" death, is harmony restored; the father becomes happier and again successful in a new business position while the young daughter for whom Gregor had planned a new life is considered mature enough by her parents to get married. This is the strange and significant end of the story which began with an even stranger and more significant metamorphosis.

What is, then, its meaning? Gregor, alias Franz, can neither edure the

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25. An expression of this is the symbolism inherent in the frame and paper clipping (a picture of a woman) motif in the very beginning of Chapter I as well as toward the end of Chapter II; the indication of Gregor's attempted engagement to the cashier in Chapter III; and the window motif throughout, which is an accepted female symbol.

relationship to his father nor the newly approaching problem of sexual relationship.[26] As a matter of fact, they are conflicting relationships; they are, with the mother image in the middle, the most conflicting relationships a young man can encounter. Thus in the metamorphosis - a result of suppressed conflicts and wishes - a form of escape is found. In the figure of the vermin, the young man is relieved of certain responsibilities toward himself and others.[27] The vermin is his own product, a product of the Unconscious. It is a result of the estrangement of the son from the father-world including mother, sister (fiancée), and business position. For Kafka, the writer, it is a symbol of his will for isolation. The hostility and feeling of inferiority coupled with death-wishes directed toward his oppressor, the father, has thus found a modern artistic presentation. The age old father-son problem - and father standing for more than just the personal father, as we shall see- has been introduced anew into modern contemporary literature. Oedipus is created anew by every generation. The Oedipus complex is the motif of the metamorphosis of Kafka, of Gregor Samsa, of Georg Bendemann, of Raban. The great letter which Kafka wrote to his father- published in the volume Hochzeitsvorbereitungen auf dem Lande (1953) - confirms our conclusions. "Mein Schreiben handelte von Dir," he said to his father (p. 203).

Kafka, stricken by the Oedipus complex, could never successfully overcome his feelings of inferiority and guilt. His negative attitude toward his father could find two outlets: homicide or suicide. Homicide, which he was incapable of committing, would be followed by an even stronger feeling of guilt; suicide only by posthumous social ostracism. Kafka, the author, chose the latter one: The metamorphosis of Gregor Samsa alias Franz Kafka alias Georg Bendemann into a vermin represents the introverted death-wish ending with a semi-suicide in the case of Gregor - after all, it is he who brought about the metamorphosis and consequent death -, with a direct suicide in the case of Georg who asserts in the end before he jumps to his death that he always loved his parents, and with an indirect suicide in the case of Franz Kafka himself who said to Max Brod, referring to his tuberculosis, that his head had made an appointment with his lungs behind his back...[28] He made his own mind responsible for his eventual mortal

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26. Cp. the same motifs in "Das Urteil": the quarrel over the business, over the fiancée, the mother; and the father even condemns Georg to drown himself. As far as Gregor's, Georg's, and Raban's libido problems are concerned, we have Kafka's own admission that he considered "coitus as a punishment for the happiness of being together." Perhaps the most important single statement ever made by Kafka on both his libido problems and his work, and which is also the most important single clue to much of his writing, is what he said to Max Brod about the ending of "Das Urteil." The last two sentences of this story when Georg is about to jump from the bridge in order to execute his father's suicide order are: "Noch hielt er sich mich schwächer werdenden Händen fest, erspähte zwischen den Geländerstangen einen Autoomnibus, der mit Leichtigkeit seinen Fall übertönen würde, rief leise: 'Liebe Eltern, ich habe euch doch immer geliebt', und liess sich hinabfallen. In diesem Augenblick ging über die Brücke ein geradezu unendlicher Verkehr." Max Brod recalls Kafka's words thus: "He told me, in fact, and to the best of my recollection, more or less in so many words, 'Do you know what the last sentence means? When I wrote it, I had in mind a violent ejaculation.'" (Biography, p. 129).

27. Cp. "Hochzeitsvorbereitungen auf dem Lande."

28. Brod's Biography, p. 76.-For Gregor's semi-suicide cp. the line (in the beginning of Chapter III of the story), "Seine Gregor's Meinung darüber, dass er verschwinden müsse, war womöglich noch entschiedener als die seiner Schwester." Many modern heroes struck with the generation problem choose patricide (or parricide)rather than suicide, e.g. in Hasenclever's Der Sohn (1913), Werfel's Nicht der Mörder, der Ermordete ist schuldig (1915), Bronnen's Vatermord (1920), and

infection.

The Oedipus complex and the phenomenon of religion we find to be intimately related in the totemistic manifectations of "primitive" worship. Kafka, as we have seen, busied himself with an anthropological study on "primitive." religion, on totemism in general and animal totemism in particular. Quite generally speaking, he was a thoroughly religious individual, yet like Kierkegaard, whom he considered on the same side of the fence,[29] he was a dissenter, and he repudiated the traditional Jewish faith as he saw it practised around him but took a genuine interest in his own non-orthodox Jewish studies; he even tried theosophy with Rudolf Steiner. In totemism Kafka must have found something which appealed to his unspoiled and "uncivilized" religious nature. Totemism means, most basically, that the members of a group of people assume the name of their totem animal from which, it is believed in metaphysical, pre-scientific fashion, they are descended. Consequently, they must not kill or eat it. During religious festivals, it is imitated. Already we see certain similarities between these totemistic factors and Kafka's animal allusions, his diet, and metamorphoses. With religious totemism go certain other elementary, unavoidable social rules, rules as old as mankind itself.[30] They are that incest with the mother or sister is taboo, and that incest on a larger scale as with women of the individual's own group is prohibited. Of course, the father - the animal, the ancestor, God - must by no means be killed (except ritually).[31]

In Kafka's life, as well as in his works "Die Verwandlung," "Das Urteil," and "Hochzeitsvorbereitungen auf dem Lande," the females stand mainly for negation - a taboo - of sexual relations. They represent an arrested, or frustrated, sex life. Kafka's abhorrence of intercourse as a "punishment," his broken engagements, his constant failure in matters of the libido found outlets in his art. He loved his mother dearly but dreaded his father. In "Die Verwandlung," the mother is considerably closer to Gregor than the father, but she, like his sister - and his girl firend as well as the two fiancées in the two other works -, become "taboo" to him, indicating the prohibition of female relationships generally to a man who is, infant-like, dependent upon his father-image. With Gregor's metamorphosis into an animal his relationships to a hostile father whom he must not kill but who wants to kill him, and to females "forbidden" by the father but "desired" by the son, become clear with one stoke. The animal-metamorphosis serves as a symbol that suddenly Gregor is strangely

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in the works of L. Frank, F. v. Unruh, H. Ungar and other Germans. Cp. Félix Bertaux, A Panorama of German Literature (New York, 1935), pp. 211-231.

29. Tagebücher, August 21, 1913, p. 318.

30. Totemism, to be sure, is not confined to just certain "primitive" aboriginal races in Australia etc.; it is assumed that the Indo-European, Semitic and other widespread cultures also practised it at one time, to which fact certain totemistic remnants in our contemporary culture point. There are, in our everyday life, the mascots, talismans, and zodiacal animals of our superstitions; there are the animals in our symbolic speech, in heraldic signs, on flags, emblems, coins, and rings; and there are the animals in our curse words and flatteries, when we identify our enemies with "rats" or "lice," and our friends with "doves" or "kittens."

31. For totemism, cp. Sigmund Freud, The Basic Writings of Sigmund Freud (New York, The Modern Library, 1938), Book V. Freud chose for his study the aborigines of Australia just like Söderblom (and e.g. Durkheim, mentioned by Söderblom frequently) who mentions totemism, in addition to those passages quoted above, on pp. 80, 86, 101, etc. See also the works of J. G. Frazer and others.

aware of this doubly impossible situation. To say that with the crippling change into a vermin (or into the blind Oedipian mole) Gregor's fear of castration is expressed, is to put it mildly, in psychoanalytical terms; it is an emasculation which carries all the symptoms of a final and definite solution; the metamorphosis is the beginning of the end, is death which dwelt in Gregor like the "seed of a fruit."[32] This death comes wholly from within and merely waited for the proper moment to turn inside out.

Animal metamorphoses in Kafka mean, on another level, that the mother element - both individual mother and mother earth - has turned man out of the protective womb and away from her love and expelled him, against her wish, into the insecurity of the hostile father world; and the father - the procreator and creator - who was responsible for the initial conceptual process has taken the role of lord, high priest, ruler, judge, official, or "conscience" dominating and presiding over that hostile world.[33] The male became God the Father, the son his worldly and inferior substitute.

In totemistic religion, the animal totem is the ancestor from which man was descended, the father on whom man depended, and God the Father in whom everything ended. Kafka made himself the animal, as did the "primitives" on certain occasions, and we remember here his quotation from Söderblom: "Die Menschen schufen selbst in der Urzeit die Totemtiere durch Ausübung der Zeremonien. Die heiligen Riten brachten also selbst den Gegenstand, auf den sie gerichtet sind, hervor."[34] Yet, with the animal always in Kafka, his was an inverted, introverted, intellectualized totemism.

The split into the centaur, the "picture puzzle," this radical isolation in, and identification with, the animal, means in the end, beyond psychoanalytical and anthropological interpretation, a return to the core of our existence, a return to the father and hence to God the Father in us, in whom all originates. To God we come only through the stages of isolation and death. Kafka confessed: "Dem Tod also würde ich mich anvertrauen. Rest eines Glaubens. Rückkehr zum Vater. Grosser Versöhnungstag" (Tagebücher, September 28, 1917, p. 534). In this association of death, faith, return to the father and God the Father, the great Day of Reconciliation, the great Day of Atonement, the great Day of Reunion has been strangely anticipated. The Jewish festival of atonement (also Christian) has reminded Kafka, perhaps while visiting the temple, of a remainder of faith in him. But he could not be absolved from his sin in any temporal way. In the Judaeo-Christian tradition, the original sin is an offense against God the Father. "And if Christ redeems mankind from the weight of original sin by sacrificing his own life, he forces us to the conclusion that this sin was murder," Freud states solemnly.[35] This murder was the killing, in mythological terms, of Laius, the father of Oedipus; it was, on a more "primitive" level, the killing of the divine animal totem, the ancestor-father-God; it was also the slaying of Abel who was in the grace of God, by Cain who was not.[36] Kafka's feeling of

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32. A fitting phrase taken from Rilke's Malte Laurids Brigge.
33. Cp. the two late novels for these terms.
34. Söderblom continued (see footnote 7), "die alten Menschen waren selbst ohne Unterschied Urheber."
35. Freud, Basic Writings, op. cit., p. 924.
36. Cp. the interesting note by Goodman on the relationship, on the one hand, between Kafka and his two brothers who died early in their infancy, and, on the other hand, the relationship between the heroes in the two late novels and the two couples of guards and assistants. Goodman holds that Kafka's thoughts of his two dead brothers might have been troubled by, what I should like to call, a "Cain complex."

guilt originated in his relation to his father, with all its subsequent tragedies. Free death may mean redemption, and the writer's personal death and suicide wishes, which were many,[37] point in this direction. They were not neurotic symptoms in themselves, nor were his literary metamorphoses. Kafka's longing for rest is a desire for peace in the non-consciousness, in Nature, in God the Father. It is a wish for eternal and paternal, not temporary female, love. Kafka left the pale of the Jewish Church - the lap of the mother -[38] to find his own spiritual freedom; but, as he said in his greatest work, Das Schloss, there was nothing more meaningless than this freedom, and thus he returned on his own account to what was superior to church and mother: God and Father, creator of both.

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37. See Das Schloss, p. 165; Der Prozess, pp. 18, 238; Tagebücher, pp. 137, 275, 306, 313, 316, 336, 360, 361, 416, 554; Briefe an Milena, pp. 209, 225. In Tagebücher, see p. 325 for the romantic idea of love-death unity.

38. The German expressions "Schoss der Kirche," "Schoss der Mutter," "Schoss der Erde," are even more suggestive in their association of "lap," "origin," and "pale."

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CORRESPONDENCE

The Sixth Triennial Congress of the International Federation for Modern Languages and Literatures, first announced in our Febrary issue (Vol. IV, No. 1, p. 8) of this year, has now published its full program which, unfortunately, did not reach us in time for publication in the June issue. The Congress will follow the plan set forth in the February issue and the following papers seem to be of special interest to our readers:

September 10:

"The Relations between Science and Literature," Prof. Herbert Dingle, University of London (Plenary Session).

September 11:

"Literary History and the History of Science," Prof. Francis Johnson, Stanford University (Plenary Session).

"Comparative Method in Literary History and in the Sciences," M. G. Pistorius, Paris (Section Meeting).

"The Impact of Science upon Imagination," Prof. E. R. Briggs, University College of Wales, Aberystwyth (Section Meeting).

"Proust et la médecine," Prof. L.A. Bisson, Queen's University, Belfast (Section Meeting).

September 13:

"Scientific Analysis and Interpretation in Modern German Literary Criticism," Prof. A. Closs, University of Bristol (Section Meeting).

"Rainer Maria Rilke et la science moderne," M.A. Robinet de Cléry, University of Geneva (Section Meeting).

September 14:

"Psychology and the Literary Analyst," Prof. W. Rose, University of London (Plenary Session).

"Le roman et la psychanalyse," Prof. Gilbert Mayer, University of Rennes (Plenary Session).

September 15:

"Goethes naturwissenschaftliches Denken als Bedingung der Symbolik seiner Altersdichtung," Prof. P. Boeckmannn, University of Heidelberg (Section Meeeting).

[In the light of our own fruitless attempts hitherto to obtain Group Discussion status at the MLA meetings, it is interesting to note that, whereas in the various Section Meetings of this Congress three or four papers are delivered simultaneously, the two papers on psycho-literary criticism — September 14 — are considered of such importance at this International Congress that they are delivered in Plenary Sessions with no conflicting papers being delivered at the same time.]

NOTE ON A NOTE

When Dr. Manheim, the editor of Literature and Psychology, very kindly send me a copy of Dr. Wyatt's article "Some Comments on the Use of Symbols in the Novel"[1] and offered me space for rebuttal,[2] it occurred to me that on at least one point, the extent of Virginia Woolf's knowledge of Freudian psychology at the time of the writing of Mrs. Dalloway, we could get some evidence. Enclosing a copy of the article which served as a springboard for Dr. Wyatt's discussion,[3] I wrote to Leonard Woolf asking for his comments. He replied as follows:

> Dear Professor Steinberg,
>
> I have read your article with some interest which you sent me with your letter of the 27th April but I am afraid I disagree with you. Mrs. Dalloway was published in 1925 and, of course, written before that. We only began to publish psycho-analytic books in 1924 and I don't think my wife had read any of Freud except perhaps the Psycho-pathology of Everyday Life before she wrote Mrs. Dalloway. Also, I very much doubt whether my wife ever used symbols in quite the way that you think she used them in relation to the knife. She never read much of Freud and I don't think she ever read the Interpretation of Dreams. You may use this information in any way you like.
>
> Yours truly,
>
> (signed)
> Leonard Woolf.

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1. Literature and Psychology, April, 1954, Vol. IV, No. 2, pp. 15-23.
2. "Note on a Novelist too Quickly Freudened," Literature and Psychology, April, 1954, Vol. IV, No. 2, pp. 23-25.
3. "Freudian Symbolism and Communication," Literature and Psychology, April, 1953, Vol. III, No. 2, pp. 2-5.

Although I have not changed the opinion I expressed originally[4] and have a natural dislike for revealing anything that would tend to undermine that opinion, I felt that in all honesty Mr. Woolf's letter should be made available to the readers of Literature and Psychology.

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4. Ibid.

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Mr. A. M. Krich, 300 Riverside Drive, New York 25, N. Y., reports that Psychoanalysis, a journal of psychoanalytic psychology, the first two volumes of which will be discussed in a forthcoming issue of our Bibliography, writes that his publication will welcome contributions of material.

BIBLIOGRAPHY (XV)

Offprints received include the following:

1. Joel Shor, "Female Sexuality: Aspects and Prospects," Psychoanalysis, Vol. 2, No. 3, Winter 1954.

This is a joint review of Marie Bonaparte's Female Sexuality (New York, 1953), Kinsey's Myth of Female Sexuality by Bergler and Kroger (New York, 1954), Simone de Beauvoir's The Second Sex (New York, 1953), the 1953 Kinsey Report, and Women —the Variety and Meaning of their Sexual Experiences, edited by A. M. Krich, with an introduction by Margaret Mead (New York, 1953). The author quotes Freud's 1933 work on the Psychology of Women, including the following interesting statement:

> "If you want to know more about femininity, you must interrogate your own experiences, or turn to the poets, or else wait until Science can give you more profound and more coherent information" (p. 184).

2. Jacques Schnier, "Psycho-analysis of the Artist," Samiksa (Published by the Indian Psycho-analytical Society, Calcutta), Vol. 8, No. 3, 1943, pp. 174-190.

The author discusses art, neurosis, and sublimation in a paper read before the San Francisco Psycho-analytical Education Society in 1952. He cites, among other authorities:

> Edmond Bergler, "Psychoanalysis of Writers and of Literary Production," Psychoanalysis and the Social Sciences (G. Roheim, Editor), 1947
>
> Freud's Preface to Theodor Reik's Ritual (London, 1931) and other works of Reik
> Freud's "Ansprache im Frankfurter Goethehaus," Gesammelte Werke, XIV (London, 1948)

Clarence Oberndorf, "Psychoanalysis in Literature and its Therapeutic Value," Psychoanalysis and the Social Sciences, I, ed. Roheim, pp. 297-310,(New York, 1947).

Ella Freeman Sharpe, "Similar and Divergent Unconscious Determinants Underlying Sublimations of Pure Art and Pure Science," International Journal of Psychoanalysis, XVI, 2, 1935

A. A. Brill, "Poetry as an Oral Outlet, " Psychoanalytic Review, 18, 1931

Jacques Schnier, "Dynamics of Artistic Expression," College Art Journal, X, 4, 1951

Ernst Kris, "Psychoanalytic Approach to Art," Psychoanalysis Today (New York, 1944).

3. Mark Kanzer, "The Central Theme in Shakespeare's Works," Psychoanalytic Review, Vol. XXXVIII, No. 1, January, 1951.

We shall probably have something more to say about this paper at a later time.

Recent issues of PMLA reveal papers which make use of a certain amount of psycho-dynamic interpretation. The June, 1954 issue contains two papers by a subscriber and a former subscriber of this publication:

Walter E. Bezanson, "Melville's Reading of Arnold's Poetry" (pp. 365-391)

and

Henry H. Remak, "The German Reception of French Realism" (pp. 410-431).

Professor Bezanson's paper comments incisively on the influence of the father-son relationship in Matthew Arnold's "Sohrab and Rustum" on Melville's Pierre, and on the possible connection between Arnold's Empedocles and Melville's "heavy burden of the death-bent monomaniacs" (Jackson, Ahab, Pierre, Bartleby)... (p. 383).

It is manifestly impossible for the present editor to make a systematic study of the annual American Bibliography. A random leafing-through of the pages of the April, 1954 PMLA revealed the following (both on p. 174):

Peter Heller, "The Creative Unconscious and the Spirit: A study of Polarities in Hesse's Image of the Writer," MLF, XXXVIII, 28-40;

Frederick J. Beharriel, "Schnitzler's Anticipation of Freud's Dream Theory," Monatshefte, XLV, 81-89.